

# Brookgreen Gardens - Sandy Scott

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Born in Dubuque, IA, in 1943 and raised in Tulsa, OK, she works today in Lander, WY, in a studio near the foundry that casts her bronzes. She also maintains studios on Lake of the Woods, Ontario, Canada, and in the mountains of northern Colorado. Scott is an avid outdoors woman who loves to hunt and fish. She has made 16 trips to Alaska and has been to Europe, Russia, China, South America, and Africa to visit the world's great museums. She believes wildlife artists should be in the field to accurately present their subject to the viewer. Her work is authentic. She has experienced and lived what she depicts.

A lifelong interest in aviation has been invaluable to Scott's work as an artist. A licensed pilot for 50 years, she says, "I believe my knowledge of aerodynamics has been helpful in achieving the illusion of movement in my bird sculptures." Her knowledge of aerodynamics was particularly evident in Mallard Duet, a sold out sculpture that won the Ellen P. Speyer Award at the National Academy of Design in New York. This sculpture is in the permanent collection of Brookgreen Gardens and the National Museum of Wildlife Art.

Scott's father raised and bred quarter horses and ranched in northeastern Oklahoma which instilled in her a love and knowledge of horses and animals. She has a beautiful Morgan gelding that she used as a model for her powerful truncated equestrian sculpture entitled "Equus Found Fragments" which recently won the Award of Excellence at the Society of Animal Artist Exhibition.

When asked what influenced her work most the artist replies, "First was the time I spent at the Kansas City Art Institute, it opened my eyes to the fundamentals of art and imparted a life long interest and love of art history; second was my trip to the north country and Lake of the Woods when I was a kid, it introduced me to what would become a never ending source and inspiration; third has been teaching workshops: teaching is an ongoing discipline - I've learned and continue to learn through teaching."

Scott is on the teaching staff of the Scottsdale Artists' School, and the master sculpture workshops at Brookgreen Gar-



Work by Sandy Scott

dens, Murrells Inlet, SC. She is a member of The National Arts Club New York, NY, the Society of Animal Artists, a fellow in the American Artists Professional League, and a fellow of the National Sculpture Society.

In 1998, the Gilcrease Museum honored her with a retrospective. At that time a book entitled *Spirit of the Wild Things - The Art of Sandy Scott* was published. Her work was featured in the book titled *The American Sporting Print - 20th Century Etchers and Drypointists* by John T. Orde-man; and in the recently published book; *The Red Fox in Art* by John Orrelle. She has been featured in several magazine articles, including 10 most prominent artists of 2012 published by *Southwest Art*.

Scott participates in annual juried exhibitions including those at the Autry National Center, Los Angeles, CA; Prix de West, Oklahoma City, OK; National Sculpture Society, New York, NY; Society of Animal Artists, New York, and Eiteljorg Museum's Quest for the West, Indianapolis, IN. Scott's work is in the National Museum of Wildlife Art, Jackson, WY; R.W. Norton Museum, Shreveport, LA; Museum of Arts and Crafts, San Antonio, TX; Museum of the Horse, Ruidoso, NM; The United States Military Academy, West Point, New York; The Briscoe Museum, San Antonio, TX, Brookgreen Gardens, Murrells Inlet, SC; Gilcrease Museum, Tulsa, OK; the National Cowboy and Heritage Museum, Oklahoma City, OK; and the Rockport Center for the Arts, Rockport, TX. Her monumental Presidential Eagle was installed at the entrance to the Clinton Library in Little Rock, AR.

For further information check our SC Institutional Gallery listings, call the Gardens at 843/235-6000 or visit ([www.brookgreen.org](http://www.brookgreen.org)).

## Franklin G. Burroughs-Simeon B. Chapin Art Museum in Myrtle Beach, SC, Offers 3 New Exhibits

The Franklin G. Burroughs-Simeon B. Chapin Art Museum in Myrtle Beach, SC, is presenting three new exhibits including: *Joe Quinn: Underwater*; *Kirkland Smith: Assemblages*; and *Charles Clary: Infect[ious] Installations*, all on view through Apr. 21, 2016.



Work by Joe Quinn

Our planet's surface is more than 70% water, yet for most of us the ocean is merely a blue expanse beyond the shoreline. Not so for marine life photographer Joe Quinn, whose work takes the viewer on a journey to a world of swaying corals, glittering scales and sweeping ocean-floor-scapes. His fine-art imagery, which has appeared in such publications as *National Geographic*, *Dive News* and *Smithsonian*, is the subject of this exhibition.

The exhibit includes 32 black-and-white breathtaking photographs of life under the sea. Ranging from up-close, abstracted details of marine life to large-

scale ocean-floor views, Quinn's images take the viewer to a world and an array of often strange creatures, that most of us have never seen: from the more familiar, colorful reef fish and turtles to such seemingly alien life forms as sea jellies, anemones and a host of other bottom dwellers.

Quinn began his journey into the world of photography as a professional dive instructor trying to bring a sense of the beauty and wonder beneath the surface back to those who have never experienced it themselves. Along the way he experimented with different digital darkroom techniques and created his own style of reinvented photographic art. Pushing the boundaries between art and photography, Quinn utilizes and blends the elements of color, light and motion to create a surreal take on the liquid realm.

A New York City native, Quinn currently makes his home in Myrtle Beach. His artworks, along with his traditional photographs and writings have been widely published in magazines and books. He is also a member of the Ocean Artists Society, an alliance of the world's top marine life artists, sculptors, painters, photographers and filmmakers, whose goal is to foster an interest in the ocean arts and marine life issues. His company, Swimwithdafishes Photographic Dive Tees, features his work in full color graphics.

One person's trash can be another's

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# Yvette Cummings

## Remember Everything



She Wants to Do Right, Just not Right Now, 2015

March 3 - April 30, 2016

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Kirkland Smith, "Marilyn", 2009, post-consumer materials, 51" x 51" x 3"

treasure. For Columbia, SC-based artist Kirkland Smith, a lifelong goal of painting in oil took a very different turn when she discovered trash - or more importantly, its potential for creating art with a very definite statement about the American consumerist obsession. Her assemblages of a mind-boggling array of "found" objects create works of art with amazing depth and impact.

Although classically trained in both painting and ceramics, with a degree in Studio Arts from the University of South Carolina, Smith's interest in working with found objects arose from an environmental landscape art contest she entered in 2008. The contest's challenge was to illustrate an environmental issue with a work of art.

"The more I looked," she recalls, "the more aware I became of the disposable nature of our society. Many conveniences I took for granted I now saw in a different light . . . And I started wondering where all this trash ends up - the stuff that doesn't make it to the landfills."

Recruiting friends and family members - including her school-age children - to bring her cast-off objects such as bottle caps, small toys, discarded remote control devices, make-up pots, buttons and other mostly small plastic objects, Smith began amassing an inventory of material. In the artist's talented hands, these items take the place of paint and other media, coming together to form astonishingly complex

images: portraits of well-known celebrities such as Steve Jobs and Marilyn Monroe; landscapes and creatures from the natural world; or multicolored, kaleidoscope-like figures.

"The material for my work is plentiful and my bins of 'stuff' keep growing," Smith writes in her artist statement, noting that she receives a steady flow of material from family and friends. She adds, "My art is only as good as my trash, and the donations from others has made the work much more interesting and meaningful."

Smith's assemblages have been displayed individually at environmental conferences and meetings, but more often are collected and displayed simply for their aesthetic appeal. She has come to see her recycling-into-art as a form of redemption, finding beauty in unexpected places and turning the discarded and unwanted items into something new and beautiful. She notes that her work has given her a new perspective on our disposable society, and adds that "what we throw away says a lot about who we are, but what we choose to cherish and protect says even more in the end."

Artist and educator Charles Clary lost both his parents in 2013, two weeks apart, to smoking-related cancers. Clary channeled his grief into his art: using hand-cut, layered paper to create intriguing formations that mimic viral colonies and concentric sound waves. *Charles Clary: Infect[ious] Installations*, an exhibition of works that challenge the viewer to suspend disbelief and venture into his fabricated reality, is on view.

A native of Morristown, TN, Clary now teaches studio art at Coastal Carolina University. His work has been exhibited regionally, nationally and internationally in numerous solo and group shows.

Following his parents' deaths, Clary became intrigued by the form and structure of disease pathogens. "Cancer is a disease that is a perfectly structured killer; it is beautiful in its architecture but grotesque in its eventuality," Clary notes in his artist statement. He began to create layered, structured "landmasses" made from recycled, discarded drywall and wallpaper.

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